The Art Department offers BFA, BA and BAIA undergraduate degrees in Studio Art, the BA and a Post Baccalaureate License in Art Education and a BA in Art History. The MFA degree is offered in Studio; an MA can be pursued in Art Education; and the MA and PhD degrees are possible in Art History. In all of the work leading to these degrees, the importance of the arts as communication, in the past, the present and the future, is pivotal. This belief is the keystone of our programs and is the foundation for our primary goal, which is to expose students to the richness of art through a wide range of new and traditional media. We also seek to develop critical thought in our classes and the practice and methods for understanding the teaching of the arts and the history of art.

The Department is dedicated to providing the best education possible no matter what degree a student might be pursuing. The Department is dedicated to benefiting UNM, the city of Albuquerque, the state of New Mexico, as well as national, and international communities. To achieve these aims, the Department is committed to maintaining a world-class faculty that is actively engaged in creative art, art education, and art history.

**Administration:**

Susanne Anderson-Riedel, Chair  
Meggan Gould, Associate Chair  
Szu-Han Ho, Graduate Director  
Kat Heatherington, Graduate Coordinator  
Jessamyn Lovell, Undergraduate Director  
Nancy Treviso, Department Admin, Working Retiree  
Danette Petersen, Accountant II  
Jasmine Torres, Administrative Coordinator  
Jenifer Andrews, Administrative Assistant III

**Art Studio Lab Managers:**

Adam Padilla, Arita Porcelain Tech  
Jonathan Fitz, Ceramics  
Ruben Olguin, EAT + Art & Ecology  
Justin Nighbert, Mattox & Art Annex  
Noah McLaurine, Photography  
Brooke Steiger, Printmaking  
Daniel Collett, Sculpture  
Ariane Jarocki, Small-Scale Metals

**Department of Art**

MSC 04 2560  
1 University of New Mexico  
Albuquerque NM 87131-0001  
(for package deliveries: 220 Yale Blvd NE)

**Administrative Offices:**

Art Building #84, Second Floor, Room 204  
(W of Center for the Arts/Popejoy, E of Yale Blvd, N of Central Ave)  
art@unm.edu  
505-277-5861  
505-277-5955 fax

**Masley Art Education**

Building #68  
505-277-4112

**Gallery Managers:**

Lara Goldmann, John Sommers Gallery  
sommersGallery@unm.edu  
Angie Rizzo, Masley Gallery  
masleygallery@unm.edu  
Amy “Cat” Hulshoff, CFA Gallery  
ahulshoff@unm.edu

**Abbreviations / Teaching Modality Descriptions**

ANNEX – Art Annex  
ANTH – Anthropology  
ARCH – Architecture  
ARR, arr – Arranged  
ART – Art Building  
ARTE – Art Education  
ARTH – Art History  
ARTS – Art Studio  
BIOL – Biology  
BWLAB – Black & White Photo Lab  
CRN – Call Number  
CRP – Community & Regional Planning  
CTLB – Collaborative Teaching & Learning Center  
CTRART – Center for the Arts  
DSH – Dane Smith Hall  
F – Friday  
FA – Fine Arts  
F2F – Face-to-Face  
FDMA – Film & Digital Media Arts  
LA – Landscape Architecture  
M – Monday  
MA – Cinematic Arts  
MASLEY – Masley Hall  
MATTOX – Mattox Sculpture Center  
MUS – Music  
PEARL – George Pearl Hall  
R – Thursday  
S – Saturday  
Sec – Section  
SMLC – Science & Mathematics Learning Center  
SUST – Sustainability Studies  
T – Tuesday  
THEA – Theater  
UHON – Honors College  
W – Wednesday

Face to face (F2F) + Remote Scheduled (Hybrid) - Course meets partially face-to-face during the scheduled class time + remotely/online (synchronous) during the scheduled class time as determined by instructor.

Face to face (F2F) + Remote Arranged (Hybrid) - Course meets partially face-to-face during the scheduled class time + remotely/online at an arranged or asynchronous time as determined by instructor.

Remote Scheduled - Course meets 100% remotely/online during the scheduled class time. (synchronous)

Remote Arranged - Course meets 100% remotely/online at an arranged or asynchronous time as determined by the instructor.

100% Face to Face (F2F) - Course meets 100% Face-to-Face.

Revised: 10/29/2020 *All information in this course booklet including instructors, courses, and course fees are subject to change.*
**If you have difficulty registering for a course due to Banner error such as not recognizing your pre-requisites or the course requires permission of instructor, please email the instructor.**

All Art History courses have a $52.50 fee.

**ARTH 1120 Introduction to Art**

- **Sec 001 CRN 50050** Fry MWF 1:00 -1:50 *Remote Scheduled
- **Sec 002 CRN 50051** Reiss MWF 10:00 -10:50 *Remote Scheduled
- **Sec 003 CRN 50052** Kane TR 5:30-6:45 pm *Remote Scheduled

(Formerly ARTH 101) A beginning course in the fundamental concepts of the visual arts; the language of form and the media of artistic expression. Readings and slide lectures supplemented by museum exhibition attendance. Meets New Mexico Lower Division General Education Common Core Curriculum Area V: Humanities and Fine Arts. *This course meets 100% remotely/online during the scheduled class time. (synchronous)

**ARTH 2110 History of Art I**

- **Sec 001 CRN 52846** Andrews Arranged *Remote Arranged

(Formerly ARTH 201) This class is 8 weeks long, starts March 22, 2021. This survey course explores the art and architecture of ancient pre-historic cultures through the end of the fourteenth century. While focused primarily on the art of the Western civilizations, this course will also provide insights into the works of other major cultures in order to provide alternate views of art and history. Emphasis will be placed on the relationship of artworks to political, social, spiritual, intellectual, and cultural movements that affect and are affected by their creation and development. Meets New Mexico Lower-Division General Education Common Core Curriculum Area V: Humanities and Fine Arts. *This course meets 100 % remotely/online at an arranged or asynchronous time as determined by the instructor.

**ARTH 2120 History of Art II**

- **Sec 001 CRN 50062** Norwood TR 9:30-10:45 *Remote Scheduled

(Formerly ARTH 202) This survey course will explore the architecture, sculpture, ceramics, paintings, drawings, and glass objects from the 14th century to the modern era. While focused primarily on the art of the Western civilizations, this course will also provide insights into the works of other major cultures in order to provide alternate views of art and history. Emphasis will be placed on the relationship of artworks to political, social, spiritual, intellectual, and cultural movements that affect and are affected by their creation and development. Meets New Mexico Lower-Division General Education Common Core Curriculum Area V: Humanities and Fine Arts. *This course meets 100% remotely/online during the scheduled class time. (synchronous)

**ARTH 2245 History of Photography**

- **Sec 001 CRN 54927** Mulhearn Arranged *Remote Arranged

This course is designed to provide students with a fundamental working knowledge of the major trends in the aesthetic, conceptual, and technical aspects of photography from its beginnings in the 1830’s to the recent practices of photographers and artists working with photographic technologies. Together we will investigate photography’s role as an artistic medium as a central focus, as well as its broader role in our visual, political, and social culture. Textbook readings, online lectures, discussions boards, exams, and other activities will assist students in gaining a critical understanding of photography. *This course meets 100 % remotely/online at an arranged or asynchronous time as determined by the instructor.

**ARTH 324 World Architecture II**

- **Sec 001 CRN 37376** Yang MW 9:30-10:45 *Remote Scheduled

Offered with ARCH 524/2125. Survey of the architectural and urban traditions of the modern world from the Enlightenment to the present. *This course meets 100% remotely/online during the scheduled class time. (synchronous)

**ARTH 340 Baroque Art and Architecture**

- **Sec 001 CRN 54922** Hernández-Durán TR 11:00-12:15 *Remote Scheduled

This course introduces the student to the expansive late 16th-, 17th- and 18th-century cultural developments grouped under the broad label, Baroque. We will be covering the arts and architecture produced during this long period throughout various geographic regions, beginning in western Europe in Italy, France, the Netherlands, and Spain, and in the Americas, primarily in the Viceregalities of New Spain and Peru. Media to be examined include architecture, painting, sculpture, prints, drawing, and decorative arts. We will examine the relationship of art production to politics, science, economics, gender, race, history, religion, and colonialism. As the case may require, we may also look at music, literature, fashion, and theater for context. The course is divided into two parts; the first part consists of a general survey of Baroque arts and artists and will include discussion of the Protestant Reformation and Catholic Counter-Reformation, which set the stage for the development of baroque expressions, and the emergence of opera, as a dominant structuring esthetic, especially in southern Europe; the second part will present more focused discussions of specific themes in art, such as narrative, light, space, motion, time, naturalism, theatricality, and allegory. Students will be evaluated on the following things class discussion, a midterm exam, two research papers, and a final exam. There are three required texts along with additional readings to be accessed online via LEARN. *This course meets 100% remotely/online during the scheduled class time. (synchronous)
The course ARTH 427, Contemporary Photography, offered with CRN 54925, is remote and scheduled for TR 2:00-3:15. It focuses on the development of printmaking from the nineteenth century to today, examining historical and current critical issues including the impact of stereotypes and the marketplace. This course meets 100% remotely/online during the scheduled class time.

The course ARTH 414, Modern and Contemporary Native American Art, offered with CRN 54920, is remote and scheduled for TR 9:30-10:45. It explores the development of printmaking from the nineteenth century to today, focusing on both, official art practices as well as experimental and avant-garde concepts in print. This course meets 100% remotely/online during the scheduled class time.

The course ARTH 415, Modern and Contemporary Native American Art, offered with CRN 54920, is remote and scheduled for TR 9:30-10:45. It explores the development of printmaking from the nineteenth century to today, focusing on both, official art practices as well as experimental and avant-garde concepts in print. This course meets 100% remotely/online during the scheduled class time.

The course ARTH 413, Pre-Columbian Art: Central America Northern South America and the Caribbean, offered with CRN 512.001, is remote and scheduled for TR 11:00-12:15. It introduces students to the art and architecture of several of the most important societies of Andean South America prior to the Spanish Conquest, including Inca, Moche, Tiwanaku, Paracas, Chavin, and others. This course meets 100% remotely/online during the scheduled class time.

The course ARTH 412, Pre-Columbian Art: South America (Andes), offered with CRN 512.001, is remote and scheduled for TR 12:30-1:45. It introduces students to the art and architecture of several of the most important societies of Andean South America prior to the Spanish Conquest, including Inca, Moche, Tiwanaku, Paracas, Chavin, and others. This course meets 100% remotely/online during the scheduled class time.

The course ARTH 411, Modern and Contemporary Native American Art, offered with CRN 54920, is remote and scheduled for TR 9:30-10:45. It explores the development of printmaking from the nineteenth century to today, focusing on both, official art practices as well as experimental and avant-garde concepts in print. This course meets 100% remotely/online during the scheduled class time.

The course ARTH 410, Pre-Columbian Art: Central America Northern South America and the Caribbean, offered with CRN 512.001, is remote and scheduled for TR 11:00-12:15. It introduces students to the art and architecture of several of the most important societies of Andean South America prior to the Spanish Conquest, including Inca, Moche, Tiwanaku, Paracas, Chavin, and others. This course meets 100% remotely/online during the scheduled class time.

The course ARTH 409, Pre-Columbian Art: South America (Andes), offered with CRN 512.001, is remote and scheduled for TR 12:30-1:45. It introduces students to the art and architecture of several of the most important societies of Andean South America prior to the Spanish Conquest, including Inca, Moche, Tiwanaku, Paracas, Chavin, and others. This course meets 100% remotely/online during the scheduled class time.

The course ARTH 408, Native American Art II, offered with CRN 54920, is remote and scheduled for TR 9:30-10:45. It explores the development of printmaking from the nineteenth century to today, focusing on both, official art practices as well as experimental and avant-garde concepts in print. This course meets 100% remotely/online during the scheduled class time.

The course ARTH 407, Native American Art I, offered with CRN 54920, is remote and scheduled for TR 9:30-10:45. It explores the development of printmaking from the nineteenth century to today, focusing on both, official art practices as well as experimental and avant-garde concepts in print. This course meets 100% remotely/online during the scheduled class time.

The course ARTH 406, Pre-Columbian Art: South America (Andes), offered with CRN 512.001, is remote and scheduled for TR 12:30-1:45. It introduces students to the art and architecture of several of the most important societies of Andean South America prior to the Spanish Conquest, including Inca, Moche, Tiwanaku, Paracas, Chavin, and others. This course meets 100% remotely/online during the scheduled class time.

The course ARTH 405, Pre-Columbian Art: Central America Northern South America and the Caribbean, offered with CRN 512.001, is remote and scheduled for TR 11:00-12:15. It introduces students to the art and architecture of several of the most important societies of Andean South America prior to the Spanish Conquest, including Inca, Moche, Tiwanaku, Paracas, Chavin, and others. This course meets 100% remotely/online during the scheduled class time.

The course ARTH 404, Pre-Columbian Art: South America (Andes), offered with CRN 512.001, is remote and scheduled for TR 12:30-1:45. It introduces students to the art and architecture of several of the most important societies of Andean South America prior to the Spanish Conquest, including Inca, Moche, Tiwanaku, Paracas, Chavin, and others. This course meets 100% remotely/online during the scheduled class time.

The course ARTH 403, Pre-Columbian Art: Central America Northern South America and the Caribbean, offered with CRN 512.001, is remote and scheduled for TR 11:00-12:15. It introduces students to the art and architecture of several of the most important societies of Andean South America prior to the Spanish Conquest, including Inca, Moche, Tiwanaku, Paracas, Chavin, and others. This course meets 100% remotely/online during the scheduled class time.

The course ARTH 402, Pre-Columbian Art: South America (Andes), offered with CRN 512.001, is remote and scheduled for TR 12:30-1:45. It introduces students to the art and architecture of several of the most important societies of Andean South America prior to the Spanish Conquest, including Inca, Moche, Tiwanaku, Paracas, Chavin, and others. This course meets 100% remotely/online during the scheduled class time.

The course ARTH 401, Pre-Columbian Art: Central America Northern South America and the Caribbean, offered with CRN 512.001, is remote and scheduled for TR 11:00-12:15. It introduces students to the art and architecture of several of the most important societies of Andean South America prior to the Spanish Conquest, including Inca, Moche, Tiwanaku, Paracas, Chavin, and others. This course meets 100% remotely/online during the scheduled class time.
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Section</th>
<th>CRN</th>
<th>Instructor(s)</th>
<th>Time</th>
<th>Location</th>
<th>Notes</th>
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<tbody>
<tr>
<td>ARTH 429</td>
<td>Topics: Art and History of Fourteenth-Century Europe and the Mediterranean</td>
<td>Sec 002</td>
<td>47858</td>
<td>Andrews</td>
<td>TR 3:30-4:45</td>
<td>Remote Scheduled</td>
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<td></td>
<td>Offered with ARTH 529.002. This will be a team-taught class with Dr. Michael Ryan from the History Department. We will study the dramatic historical and artistic developments of the fourteenth century in and around Europe. We will explore the intersection of art and history through the period of the Black Death/Plague, the start of the Hundred-Year's War, the increasing oppression of Muslims and Jews in Europe, the development of poetry in local languages such as the work of Dante and Boccaccio, the trade and exchange of artistic practices such as icon painting from Byzantium and Italy, among other topics. The fourteenth century is rich with innovations in politics, society, and the arts. Our course material will be online with discussions held weekly over Zoom. There will be a considerable amount of reading, a series of short written assignments, and a larger research paper required at the end of the course. *This course meets 100% remotely/online during the scheduled class time. (synchronous)</td>
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<td>ARTH 429</td>
<td>Late Twentieth Century Art, (1960-1990)</td>
<td>Sec 003</td>
<td>47860</td>
<td>Lumpkin</td>
<td>MW 2:00-3:15</td>
<td>Remote Scheduled</td>
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<td>Offered with ARTH 529.003. *This course meets 100% remotely/online during the scheduled class time. (synchronous)</td>
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<tr>
<td>ARTH 429</td>
<td>Arts of New Spain Bourbon Period, (1700 -1821)</td>
<td>Sec 005</td>
<td>49702</td>
<td>Hernández-Durán</td>
<td>TR 3:30-4:45</td>
<td>Remote Scheduled</td>
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<td>Offered with ARTH 529.005. This course examines the arts and architecture produced in New Spain during the period of Bourbon rule, ca. 1700–1821. Throughout the eighteenth century and into the first decade of the nineteenth century, the American territories experienced significant changes due to new cultural influences and the effects of the so-called Bourbon Reforms. In this class, we will be looking at the larger political, cultural, and social changes that unfolded during the late colonial period and how they were registered in the visual arts. Themes to be covered will include, race, class, gender, propaganda, patronage, commerce, and missions, among other things. The class will conclude with the founding of the Academy of San Carlos and the events surrounding the independence movement. When we speak of art in this class, we will be looking at a wide array of material expressions, including: architecture, painting, sculpture, printmaking, decorative objects, and myriad ephemera, such as temporary installations and performative expressions. Although our focus will be on the visual arts, we may incorporate other creative expressions, such as music or literature, when relevant, to supplement our understanding of context, function, and meaning. Students will be evaluated on the following things: class discussion, a midterm exam, two research papers, and a final exam. There are no required texts for this class; required readings will be accessible online via LEARN. *This course meets 100% remotely/online during the scheduled class time. (synchronous)</td>
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<td>ARTH 453</td>
<td>African American Art</td>
<td>Sec 001</td>
<td>54923</td>
<td>Buick</td>
<td>TR 12:30-1:45</td>
<td>Remote Scheduled</td>
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<td>Offered with ARTH 553.001, AFST 453. This class provides an overview of African American artists and contextualizes their creativity within the wider framework of U.S. art. What, for example, are the benefits and pitfalls of assigning race to any creative practice? *This course meets 100% remotely/online during the scheduled class time. (synchronous)</td>
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<td>Native American Art II</td>
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<td>ARTH 515</td>
<td>Modern and Contemporary Native American Art</td>
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<td>ARTH 521</td>
<td>History of Prints II</td>
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<td>ARTH 527</td>
<td>Contemporary Photography</td>
<td>Sec 001</td>
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<td>ARTH 529</td>
<td>Topics: Contemporary Theories of Sculpture</td>
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ARTH 529  Seminar: Labor, Liberation, and Architecture
Sec 004  CRN 56181  Cayer   R  4:00-6:30  PEARL 217  *F2F + Remote Scheduled
Offered with ARCH 662, SOCI. What constitutes the work of an architect or an artist? How might design, among other forms of work, be considered “labor?” In what ways have cultures of exploitation fueled the practice of art and architecture—in both the academy and profession? This seminar seeks to answer these questions in terms of historical and contemporary theories of labor, and it includes an interrogation of the particular sites in which design and construction work takes place. The first part of the class will examine the various types and means by which art and architectural labor has been described within capitalist economies since the industrial revolution: manual labor, creative labor, immaterial labor, gendered labor, racial labor, and digital labor. The second part of the class will seek to identify the sites and conditions in which these labors play out, as well as those who do the “laboring”: the construction site, the classroom, the office, and the spaces in between. *This course meets partially face-to-face during the scheduled class time + remotely/online during the scheduled class time. (synchronous)

ARTH 529  Arts of New Spain Bourbon Period, (1700 - 1821)
Sec 005  CRN 49703  Please see description of ARTH 429.005.

ARTH 553  African American Art
Sec 001  CRN 54924  Please see description of ARTH 453.001.

ARTH 582  Seminar: Remixing the Archive: Indigenous Counter-Discourse & Works of Visual Sovereignty
Sec 002  CRN 56878  Ernest   W  11:00-1:45  *Remote Scheduled
This course focuses on affect, rhythms and aesthetic trends of Indigenous multimedia art of the United States and Canada. The seminar tracks how film and photography—historically used by non-Native people as a tool of colonialism—are being reclaimed by the visual and sonic scholarship of contemporary artists. *This course meets 100% remotely/online during the scheduled class time. (synchronous)

Art History Instructor section numbers for Undergraduate Tutorial (ARTH 496), Art History Capstone (ARTH 498), Honors Thesis (ARTH 499), Problems in Art History (ARTH 552), Masters Thesis (ARTH 599), Dissertation (ARTH 699):
.006 Anderson-Riedel  .017 Buick  .029 Fry  .039 Jackson  .063 Mulhearn
.007 Andrews  .022 Comejo  .037 Hernández-Durán  .049 Lumpkin
ART EDUCATION Instructors for Spring 2021 semester:
Harvey, Julianne, Adjunct Lecturer
Makemson, Dr. Justin, Assistant Professor
Medina-Gay, Gina, Adjunct Lecturer
Savignac, Patty, Adjunct Lecturer
Yu, Dr. Geralyn, Assistant Professor

ART HISTORY Instructors for Spring 2021 semester:
Anderson-Riedel, Dr. Susanne, Associate Professor
Andrews, Dr. Justine, Associate Professor
Buick, Dr. Kirsten, Professor
*Cayer, Dr. Arron, Assistant Professor
Fry, Aaron, Lecturer II
Ernest, Dr. Marcella, Visiting Assistant Professor
Hernández-Durán, Dr. Ray, Professor
Jackson, Dr. Margaret, Associate Professor
Kane, Ellie, Teaching Assistant
Lumpkin, Dr. Olivia “Libby”, Professor
Mulhearn, Dr. Kevin, Assistant Professor
Norwood, Beth, Teaching Assistant
Reiss, Breanna, Teaching Assistant
*Yang, Dr. Yang, Visiting Assistant Professor

ART STUDIO Instructors for Spring 2021 semester:
Arita Porcelain
Cyman, Kathrynne, Professor of Practice

Art & Ecology
Edreva, Ele, Teaching Assistant
Hart-Mann, Jenn, Assistant Professor
Henel, Ryan, Research Lecturer II
Ho, Szu-Han, Associate Professor
McLaughlin, Dylan, Teaching Assistant
Pilling, Amy, Adjunct Lecturer
Polli, Andrea, Professor

Art Practices
Babcock, Ellen, Associate Professor
De Dochas, Alek, Teaching Assistant
Fletcher, Welly, Assistant Professor
Lovell, Jessamyn, Senior Lecturer III
Mett, Jessica, Teaching Assistant
Tafoya, Marlene, Teaching Assistant

Ceramics
Ballinger, Chantel, Teaching Assistant
Cruz, Clarence, Assistant Professor
Fitz, Jonathan, Adjunct Lecturer
Voelker Bobrowski, Gina, Associate Professor

Experimental Art & Technology
Copeland, Stewart, Assistant Professor
Greiner, Blayne, Teaching Assistant
King, Britney, Teaching Assistant
Montgomery, Lee, Associate Professor
Nnez, Felicia, Teaching Assistant
Olgun, Ruben, Adjunct Lecturer

Graphic Design
Wannam, Martin, Adjunct Lecturer

Painting & Drawing
Abbott, John, Assistant Professor
Anderson, Scott, Associate Professor
Cottle, Kerry, Teaching Assistant
Eble, Alyssa, Teaching Assistant
Ela, Esther, Teaching Assistant
Exposito, Bart, Associate Professor
LeGette, Arnie, Teaching Assistant
Leighton, Hannah, Teaching Assistant
Peria, Amado, Teaching Assistant
Ramirez, Marina, Teaching Assistant
Sline, Raychael, Associate Professor
Swenson, Andrew, Teaching Assistant
Taylor, Rachel, Teaching Assistant
Vite, Sara, Teaching Assistant
Zhang, Baochi, Associate Professor

Printmaking
Bass, Aaron, Adjunct Lecturer
Creightney, Karsten, Assistant Professor
Estra-da-Hernandez, Juana, Teaching Assistant
Hermanson, Calliandra, Teaching Assistant
Photography
Breazeale, Rosalba, Teaching Assistant
Dillon, Race, Teaching Assistant
Fan, Ranran, Teaching Assistant
Gould, Meggan, Associate Professor
Hojnacki, Daniel, Teaching Assistant
Manning, Patrick, Associate Professor
McKnight, Mark, Assistant Professor
Mendez-Subieta, Sofia, Teaching Assistant
Miller, Ashley, Teaching Assistant
Miller, Jenny, Teaching Assistant
Ramos-Woodard, Andre, Teaching Assistant
Roberts, Shelby, Teaching Assistant
Stone, Jim, Professor
Thunder, Corn Wagon, Teaching Assistant

Sculpture
Collett, Daniel, Adjunct Lecturer
Curreli, Amanda, Visiting Assistant Professor
Fletcher, Welly, Assistant Professor
Slick, Tanner, Teaching Assistant
Wilson, Randall, Associate Professor

Small-Scale Metals
Mills, Kris, Adjunct Lecturer
Nighbert, Justin, Adjunct Lecturer

*Instructors from other UNM departments

On Sabbatical Spring 2021:
Cornejo, Kency, Associate Professor, Art History
Harris, Catherine, Associate Professor, Art & Ecology
Tsiongas, Mary, Professor, Experimental Art & Technology
Shimano, Yoshiko, Professor, Printmaking

Revised: 10/23/2020
OPEN CALL FOR SUBMISSIONS

FEB 4-24 2021

JOHN SOMMERS GALLERY
johnsommers@unm.edu

ANNUAL JURIED UNDERGRADUATE SHOW 2020/21
UNM Graduate Student Corn Wagon Thunder, “Salt and Light” 
Photograph

See art.unm.edu for the most up-to-date course descriptions 
and finearts.unm.edu for College of Fine Arts information

Bottom Left Image: UNM Graduate Student Alyssa Eble, “Judy at Night” 
Oil on Canvas, 48” x 60”

Bottom Center Image: UNM Graduate Student Annamarie Morris, “Abstract 13” 
Woodblock Print, 26” x 40”

Bottom Right Image: UNM Graduate Student Adam Padilla, “Set of Three” 
Arita Porcelain Vessels

For more information on featured UNM Art Department Students go to: art.unm.edu/at-first-sight-2020